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# filmindia

FEBRUARY 1945

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Sushila Rani

in

Draupadi

A New Hums Ltd. Picture

Directed by

BABURAO PATEL

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# Zeenat

Direction
**SHAUKAT HUSAIN**

Story and Dialogue :
**VAJAHAT MIRZA**

Songs :
**MEHRUL KADRI**
**ANJUM PILIBITHI**

Cinematography :
**P. ISSAC**

Starring The Peerless **NOOR JEHAN**

*with*

YAKUB ☆ DIXIT ☆ BIBBO ☆ MANJULA
ZILLO BAI ☆ MAJID ☆ SLEEM RAZA
KARAN DIWAN ☆ HIMALAYAWALA
NAZIR KASHMIRI ☆ K. S. SANGER
LEELA MISRA and SHAH NAWAZ

*and others.*

Scenario :
**KHADIM MOHYDIN**
B.A.

Audiography :
**S. C. PATIL,** M. Sc.

Music :
**MIR SAHEB**
and
**HAFIZ KHAN**

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AGHAJAN
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and
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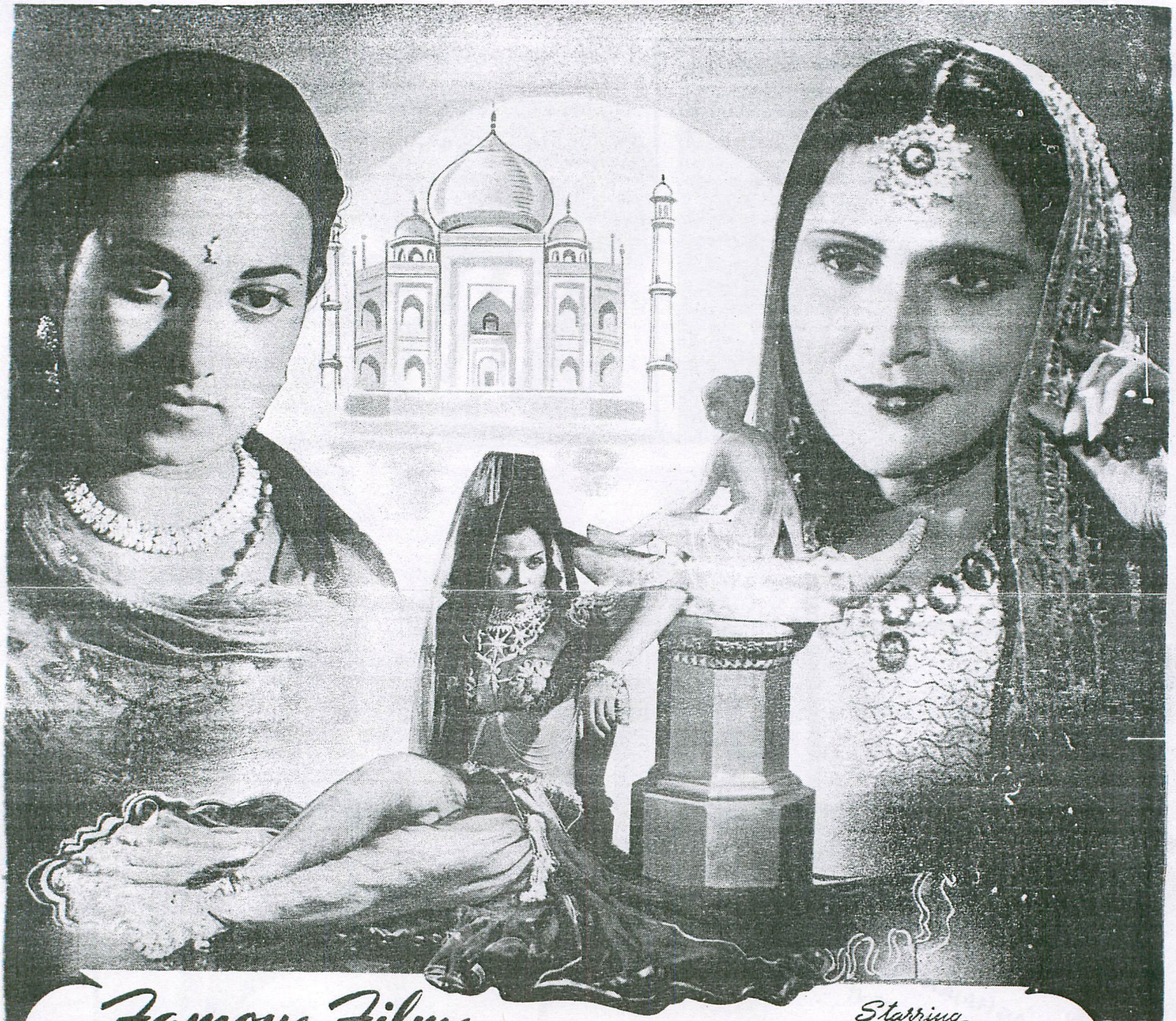

*Famous Films*

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SURRAIYA — PRITHVIRAJ
YKUB — WASTI
MAZHAR KHAN — DIXIT
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DURGA KHOTE

*Producer:* K. ABDULLA • *Director:* K. ASIF • *Music:* GULAM HAIDER

*Written By:* KAMAL AMROHI

*Supervision:* SHIRAZ ALLI

India Film Circuit RELEASE

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# filmindia

PROPRIETORS:
FILMINDIA PUBLICATIONS LTD.
55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY
*Telephone: 26752*
**Editor: BABURAO PATEL**

Vol. 11. | FEBRUARY 1945 | No. 2.

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# Round The War Corner!

One of the strangest industries in the world is perhaps the Indian film industry. It has a shameful past, a struggling present and an uncertain future. It has neither any code nor principles. It has neither any ambition nor any vision. It has been a driftwood industry in which things have happened without any plans or any intentions. After thirty years of its existence, the Indian film industry is still in a constantly paralytic state asking for relief and praying for safeguards. As we have stated before the human element, which we find in our industry, is mainly responsible for this tragic state of affairs. Things are not going to improve unless we change our personnel.

In Bengal the studios are almost dead. The Bengalees seem to have lost their early initiative which had once given us a brilliant promise of a glorious future to our industry. Today the artists in Bengal are working like weary workers who have been badly licked. They don't seem to have any heart in the game. The leading studios which were once buzzing with life have become silent graveyards in which a few weary persons move in a semi-intellectual coma occasionally turning over the old sod with a faint heart. The flame of art is flickering badly in Bengal and may breathe its last any moment. Bengal's old artists—great names once—are leaving the sinking ship like rats running for safety. Petty capitalism is taking them to other provinces. Personal greed is doing the rest. Unless a miracle happens, we cannot look towards Bengal to salvage the future of our film industry.

In the South the film industry is still in its primitive Dravidian state. The South Indian producers make a lot of noise like big frogs in a small well. The way these producers plan their work, it seems that the whole of India is located only in the South. They don't seem to know that there are others, as good Indians as themselves, who are proud of the South and who would like to see their product. The South Indians produce only a provincial product and the producers there don't care two hoots either for quality or for art. They are meeting the demand of the Dravidians and the present-day Dravidians don't seem to demand much. It is a pity seeing that from the South came several finer arts in the olden days. The numerous temples of the South provide an eloquent evidence of their great art of the past. Don't the South Indian producers look at these milestones of ancient memory and blush with shame? It seems that the South Indian producers will always remain crude and provincial and never will they contribute to the future of our film industry.

In the Punjab, with its extremes of heat and cold, the impulsive Punjabis are struggling aimlessly to make their presence felt in the film industry. Barring one producer, and that producer is a synthetic Punjabi, the others have only made fools of themselves in the past. People there have great ambitions and intentions and some times enough money to burn, but they sadly lack business discipline. They consider motion picture production as a long moonlight gala with a lot of fun with girls and

**Meenaxi, Chandramohan and Durga Khote make a splendid team in "Panna Dai", a costume picture of Pradeep.**

gazals. To expect such people to save our industry is to live in a fool's paradise.

That brings us to Bombay, the Hollywood of India. In Bombay art has become a mere pretence while money has become a murderous intention. With very few exceptions, the producers in Bombay chase Mammon with such a vengeance that Art stands outraged at every step. Like a bitch in constant heat, the film industry in Bombay turns out a regular litter of pictures every year. Most of them are mongrels of art. The pictures which are generally produced in Bombay have neither art nor any intellectual contents. Bombay producers, with their never-dying money-complex must be ruled out as pillars of a brilliant future for our film industry.

That leaves only one pointer for the future and which is that some stray producers may once in a while produce some good pictures accidentally keeping the slender flame of art flickering at intervals.

With such slender equipment for the future, Indian producers are expected to compete with foreigners in the post-war reconstruction period. What sort of a fight Indians will give to their competitors can be well imagined with the equipment in their hand.

It is probably not yet completely known to the people in our industry what plans the foreign competitors have formulated to capture the entertainment market of millions in India.

Here are some of the plans which are likely to materialise even before the war ends:

a) Building a chain of modern theatres in all towns of India—1,200 for the first year and gradually increasing the number to 5,000 in five years, if found necessary.

b) Acquiring control over the distribution of important Indian pictures to feed the theatres during intervals when the foreign product is not playing.

c) Building up-to-date production studios, processing plants, primarily to train Indians in modern technique of production and ultimately to acquire complete control over Indian production.

d) Dubbing foreign productions with Hindustani dialogue, with the help of Indian artistes, to make such pictures acceptable to the millions in India, thereby providing direct competition to the local product.

e) Financing the independent Indian producers and ultimately controlling their product and activities.

There are many such plans, counter-plans and cross-plans formulated by different foreign interests who have been for a long time well established in India. If one-tenth of these plans is put into force, our present day producers will be wiped off the map completely because their present natural resistance is nil.

Why not sit together and plan seriously for the future in view of what is waiting for us round the war corner? Asking for protection and safeguards will never help. There is only one way to chase out the competitor—race with him in quality.

GITA PICTURES

*Present*

A MIGHTY SOCIAL

"ADHAR"

*with* UMAKANT ◆ YAKUB ◆ KOKILA ◆SHAKIR
SHAZADI (JHOOLA FAME) ◆ DALPAT
USHA ◆ MIRAJKER ◆ LILA PAWAR

*Directed by*
RAMANLAL DESAI

*Music:*
S. N. TRIPATI

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in
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Misra
DIRECTION
BABUBHAI JANI
:STORY:
PT. SHIVKUMAR
:MUSIC:
SHYAM SUNDAR
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THE LEADING LADY PRODUCER

*presents*

*A Lady Who Lead the Country Safe to Freedom !!!*

*An Epic from the Indian History---*

# PANNA DAI

DIRECTION:- **RAM DARYANI**

SCREEN PLAY:- **DEWAN SHARAR**

SONGS & DIALOGUES:- D. N. MADHOK

MUSIC:-

GYAN DUTT AND GOVINDRAM

★

SONGS SUNG BY

MEENAXI

☆ ☆ ☆ ☆

AMIR

KARNATAKI

☆ ☆ ☆ ☆

AKHTARI FAIZABADI

☆ ☆

ZOHRA AMBALA-WALI

☆ ☆

RAJ KUMARI

☆ ☆

KHAN MASTANA

*Featuring :-*

**DURGA KHOTE,**

**CHANDRAMOHAN,**

MEENAXI,
MUBARAK,
M. ISMAIL,
MASTER VITHAL,
GOPE, GULAB,
AZURIE,
LEELA PAWAR,
LEELA MISHRA,
RATAN PIYA,
DUTTA KUMAR,
VASANT PEHELWAN,
BABY NALINI,
BABY DEVI,
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VASANT KANSE,
VARNE,
WAIDESHI,
ANITA SHARMA
&
*Thousand others.*

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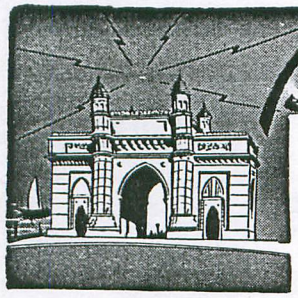

# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job. . .*

**BE WARNED IN TIME!**

It seems that our advice has been taken seriously by the Indian producers as we understand that they have decided to present an united front by pooling together the interests and activities of the Indian Motion Picture Producers' Association and the Independent Film Producers' Association. This is as it should have been long before. It was a disgusting and ridiculous sight to see two different organizations of film producers in the same province crying and appealing for one relief or other for the film industry.

It will also be a good plan to pull in the Motion Picture Society of India under the common banner as this Society is now almost defunct seeing that the Producers' Association has taken it upon itself to ventilate the numerous grievances of the film producers. The nominal existence of the Society with almost identical membership as the Producers' Association, cannot have any particular purpose or importance for the general interests of the industry. The continuance of the Society merely confuses the matters more in the industry's different deputations and prayers before the officials.

As things look at present the Indian film industry seems to have lost control of its own affairs and its destiny seems to be gradually going into official hands. With gradual but precise measures, the Government is fast acquiring multi-sided control over the Indian film industry and it wouldn't be surprising to find our film industry very much a domestic affair of the officials in New Delhi with producers as just so many well paid workers.

There is only one way to prevent this catastrophe. And that is by closing the ranks by creating a central all-India organization of representatives of different provincial associations and societies and by giving to the central body the final authority to negotiate with the Government on different problems of the Indian film industry concerning its general weal.

While the provincial organizations can look after their local affairs, it is essential that a central organization be quickly formed to look after the indigenous interests of the industry with an eye on the future national planning. If such a central organization is created it will be easier for the Government to solve the numerous knotty problems of the industry and it will not be necessary to hold several meetings of the advisory committees in different towns and talking shop with different people.

**VIDYA BHAWAN KALAMANDAL**

The Vidya Bhawan of Udaipur is a praiseworthy and deserving educational institution and has been doing excellent work for years by introducing in the field of education some modern methods of teaching. Like every other educational institution in the country the Vidya Bhawan also needs money to continue its numerous activities and it need not be ashamed of this need.

But the men in charge of this institution invented a new method of collecting funds for this institution. Probably taking their cue from that super-showman Uday Shankar, they got together a few boys and girls and placing them under the captaincy of a dance teacher, floated an art section of their institution and called it the Vidya Bhawan Kalamandal.

How they ultimately hypnotized themselves into believing that the Kalamandal was a rival show with Shankar's is a matter of domestic history, but the Vidya Bhawan were soon all over the country with their Kalamandal show of music and dances to collect funds for their school.

During their tour they reached Bombay and camped at the Royal Opera House and charged Rs. 10/- a seat

**Mumtaz Shanti plays the female lead in "Bhartrihari", a costume picture of Navin.**

Shree RANJIT Movietone

Presents

# Saigal in BHAUNVARA

Directed by **KIDAR SHARMA**

Music by

**KHEMCHAND PRAKASH**

*(of Tansen Fame)*

STARRING.

Monica Desai

Kamla Chatterjee

A R O O N

Lala Yakub

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Tribhuvan Road, — — — BOMBAY-4.

and promised to give a show of shows to all lovers of Indian dancing.

But when people saw the show their hearts sank into their shoes and they wondered why good and honest educationists had to promise something fraudulent to collect money for a good cause. The people of Bombay could have given as much money for the mere asking if they had been told that the money was required for a good cause.

It was not necessary to impose on them the stupid dances of D. L. Samar or the bearded, faltering music of B. D. Bhate, the two prodigies who took up the burden of the dancing and the singing parts of the Kalamandal show. The whole affair was frivolously amateurish and people felt cheated out of their money. And even the feeling within that the money was going for a good cause did not lend any consolation to the mind because the clumsy Marwari organisers lacked ordinary civility of speech and manner in the general conduct of the shows.

It is a pity that a well-reputed educational institution should stoop to such farcical methods to collect funds.

**THESE DELHI THEATRES !**

Delhi is the Capital of India. It has long history behind it—history thousands of years old. It has been a city of kings since ages. And even today, kings and princes live in Delhi. But the city has theatres into which beggars would not like to step—especially those in Delhi proper.

And why are almost all the theatres in Delhi like pig-stys in a bog of thickly crowded population ? Because the city fathers or the Municipal authorities lack the requisite civic pride and are not anxious to make their city look beautiful or to provide the correct amenities to the public. Anything in the way of a shed seems to satisfy them in place of a theatre. If they want to know what a good theatre looks like, they have only to step across to New Delhi and see the Odeon or the Plaza. These two theatres should give the city authorities some idea as to what can be done in the way of theatres in their own area. Perhaps they are too lazy to move about and find for themselves how far the rest of the world has progressed. If that be so it is a great pity. And it will be a greater pity as long as this great Capital of India continues to supply a pigsty to the people and call it a picture hall.

**HIGH TIDE IN BENGAL !**

"Kismet", that box-office mint produced by the Bombay Talkies, has become a storm in Calcutta. Ever since Distributor Kapurchand purchased it for Bengal, "Kismet" seems to have acquired one more leg of luck and it is now running in the 70th week non-stop at the Roxy. Already the picture has collected a little less than seven lakhs and there is every chance of the picture running for six months more.

Actually the tide of inflation which explains "Kismet's" extraordinary success in Calcutta in comparison with its run in Bombay, is now on the ebb in Calcutta as in several other towns of India. Pictures of the day will not run like "Kismet". "Shakuntala" which was run for so long in Bombay was taken off the screen in fifteen weeks at Calcutta, while "Mali" ran only for three weeks. Many other pictures go off the screen within five or six weeks. And yet distributors from Bengal are offering fancy prices for pictures without any reasonable chance of recovering their investments.

Gambling is a good game in races and cards where losses are anticipated and counted in advance but in motion picture distribution where profits are essential to secure stability gambling becomes a foolhardy game.

The theatre scarcity in Calcutta and its surrounding districts is as acute as in Bombay, Delhi, Lahore and other cities of India and many a good picture is still lying in tins unreleased in Bengal. With the old tins on the chest what chance has a distributor to release the new ones immediately to take advantage of the quickly receding tide of inflation ?

Distributors in Bengal had better be careful in purchasing new pictures. Every one is not born with Kapurchand's infallible luck.

**SHOUTING SWALLOWS THE SALES !**

In marked contrast with Bombay the publicity problem in Calcutta is very simple. In Bombay the producer has to spend thousands of rupees in newspaper advertising, theatre decoration and street publicity before and during the release of his picture. Very often he spends several thousands more in publicity than what he actually gets as his share from the release theatre.

The problem is entirely different in Calcutta. There, a couple of inches a day in a score of papers with a few posters on street kiosks and a theatre show at which no one looks twice bring all the crowds that a film producer wants for a good picture.

**Director Kedar Sharma has now started stripping the arm pits. Here is one of Premlata in "Caravan", a Ranjit picture.**

THE UNPRECEDENTED SUCCESS OF "JWAR BHATA" AT BOMBAY, KARACHI & CALCUTTA IS THE THREE PROVINCES' TRIBUTE TO BOMBAY TALKIES

# JWAR BHATA

DIRECTED & PRODUCED BY

**AMIYA CHAKRABARTY**

STARRING

**MRIDULA · SHAMIM · DILEEP KUMAR**

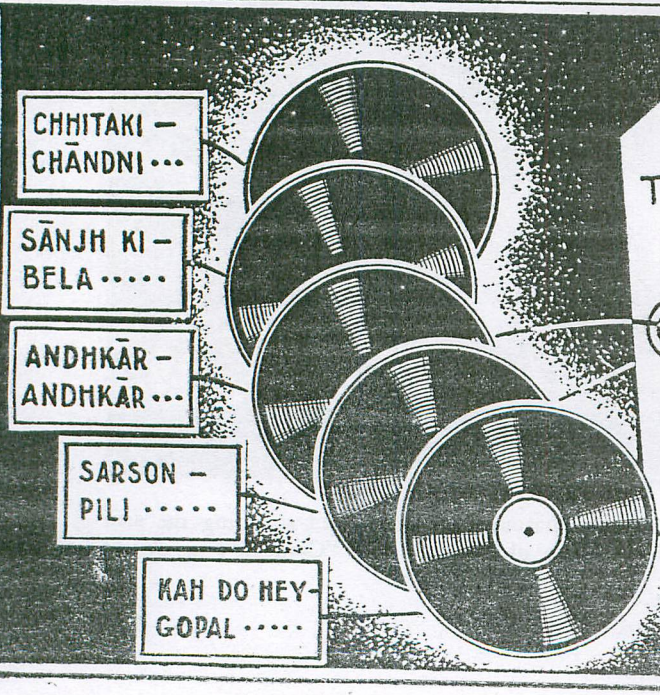
**AGHA JAN and MUMTAZ ALI**

| *Photography* | *Sound* | *Film Architect* | *Editing* |
|---|---|---|---|
| R. D. MATHUR | S. R. PABANI | L. H. CHORIDIA | J. S. DIWADKAR |

BT

A BOMBAY TALKIES PICTURE

**3RD MONTH OF IMMENSE POPULARITY AT MAJESTIC**




RECORDS OF THE PICTURE THAT HAS CREATED NEW RECORDS AT THE BOX-OFFICE

HEAR THE SONGS THAT HAVE SET THE HEART OF A NATION ABLAZE!

*Hear Them on* **H. M. V.**

It is either that the people of Calcutta perhaps being more picture conscious than those of Bombay are on the look-out for new pictures or the space rationing by the newspapers have compelled the film distributors to cut down their sales shouts to the minimum—whatever the actual reason, the pictures don't seem to be doing badly in their returns from the box-offices.

War-time necessity seems to have solved the top-heavy problem of publicity for Calcutta. Can't something be done, on the same lines, for Bombay ? Producers will save lakhs every year if they don't push one another to indulge in expensive rivalry in publicity.

Producer Shantaram, I am afraid, is the worst offender in this respect. His expensive perseverance in buying newspaper space compels his brother producers to step out of their pockets beyond reasonable limits to make their presence felt to such an extent that releasing a picture in Bombay becomes a very expensive luxury.

I think someone should try to float a good picture in Bombay on an economic scale of publicity and prove to the others that good pictures make news by themselves. "Dassi" is an example worth remembering when producers discuss publicity budgets. This picture will be completing a silver jubilee with the most niggardly newspaper publicity budget.

**SIMULTANEOUS RELEASES !**

Another advantage Calcutta has over Bombay in the matter of picture releases is the long distances between the theatres. Geographically Calcutta is a bigger city than Bombay and therefore the distances between two places are long. In Calcutta a single picture can be safely released simultaneously in three different cinemas and with three different populations because the distances between the different cinemas can be safely chosen anywhere between two to four miles. In case of such simultaneous releases, the producer does not need to spend separately for the newspaper and street publicity and with the minimum expenses gets the maximum returns from the early weeks without the fall in takings of one theatre affecting the other. The city is so large and the localities so widely thrown about that the box-office story of one cinema hardly travels to the crowds of the other cinemas.

In Bombay the release situation is entirely different. Within an area of a mile from the Majestic Talkies to the Minerva Talkies, all the eleven first run theatres are situated and the sad tale of a picture is echoed from theatre to theatre with such a tenacity that it becomes almost suicidal to release a picture simultaneously even at two theatres.

I cannot, for all the world, understand by what freak of imagination did our producers hit upon this fateful mile of the city to crowd all the important cinemas of the town. That mile has become the market-place for our pictures.

Wouldn't it be wise to consider Bombay as a bigger city and extend our pictures for simultaneous first releases to Parel, Dadar and Bandra in addition to the usual mile-long market-place ?

Isn't the experiment worth trying because of the common newspaper coverage and the long distances between the cinemas ? It is quite likely that where Calcutta has succeeded, Bombay will not fail.


RANJIT

PRESENTS

SADHONA BOSE ★ SURENDRA

PRITHVIRAJ ★ KAMLA CHATTERJI

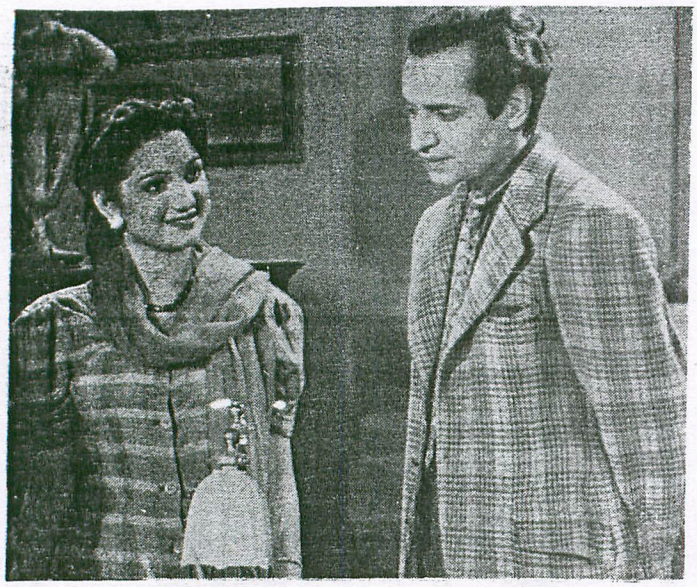
IN

VISH-KANYA

DIRECTOR: KIDAR SHARMA

★ AJIT RELEASE ★

2nd Month At ROYAL OPERA HOUSE



# BADNAMI

STARRING: MANORAMA
MAJNU ★ ASHA POSLE
PRAN ★ LILA ★ ZUBEDA, Etc.

*Directed By*
MAJNU (H. LEVIS)

PARTICULARS:

*For Territorial Rights:*
**MEHER TALKIE DISTRIBUTORS,**
Tribhuvan Road, Bombay 4.

* * *

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*NORTH:* EVERNEW PICTURES, Peshawar.

## MOVIE MARVELS
OF
## 1944-1945

SHOREY PICTURES'
(LAHORE)

# CHAMPA

*STARRING:*
★ MANORAMA
★ MAJNU
★ SALMA
★ ASHA POSLE
★ HARI SHIVDASANI
★ BEGG, Etc.

*Directed By*
BARKAT MEHRA

**YOU WILL HARDLY BELIEVE—**

That the Government introduced production licenses to control the consumption of raw films. But now they will soon be controlling the producers and their productions to prepare them for the Four Freedoms of the world

That the Government took up Producer Shantaram being informed of his abilities of detection of crimes committed by other producers. It will be worth while knowing how many copies exactly of "Shakuntala" are in circulation in conformity with the government restriction orders. Probably it seems to be a case of one law for Peter and altogether another for Paul.

That Film Advisers when they sit to advise Secretary Mahamadi about film affairs in general seem to forget their own affairs with convenience till Secretary Mahamadi, who knows more about film affairs than some film experts, reminds them of their obligations.

That Secretary Mahamadi having a statistical bent of mind is wondering within how many positive prints can the thundering success of "Shakuntala" be framed. Perhaps old Mahamadi wants to leave the Civil Service and become a motion picture producer.

That the story that Rai Bahadur Chuni Lall of Filmistan gets special licenses printed on art paper from Sir Akbar Hydari is entirely false. The pompous Rai Bahadur claims special privileges only from the railways when opening his studios or some new sheds in the yard.

That the New Delhi Secretariat was getting contaminated by the constant visits of our Lalls and Bhais and that is perhaps the reason why they don't let even a dog inside without a permit these days.

That the Lalls and Bhais of the industry have most reluctantly realised that Secretary Mahamadi is a difficult man to get round. They had never dreamt that he would anticipate all their commercial lies in advance.

That it has been generally realised that the film industry is no longer a paradise for share and cotton market sharks with the licensed collar round the neck of every producer.

That in spite of all restrictions, producers will keep on going to New Delhi because a production license can still fetch anything between a lakh and a lakh and fifty, and the railway fare, to and fro, is still within three figure boundaries.

That the motion picture industry will be soon overwhelmed with dancing pictures seeing that Uday Shankar and Sadhona Bose have secured production licenses.

That the success of the cultural argument of dancing in securing a license may provide sufficient incentive to Posterking Jhaveri and Box-Office wizard V. M. Vyas to learn dancing to secure more licenses.

That on the grounds of dancing alone, Shantaram deserves an extra license because he used to dance on the Marathi stage once upon a time.

That dancers, Azurie, Sitara, Alakhnanda, Chandrika, Leela Desai, Chiman Seth, More, Mumtaz Ali, Kaushalya, Leela Pawar, Ashok Kumar, Mehtab, Vasanti and Mehdi Raza are all drafting their memorials to Secretary Mahamadi punctuating their words with the rhythm of their feet and the music of their bells.

That if all these petitioners succeed in their ambitions, it wouldn't be surprising to find gentle Jamsu Wadia, Member of the British Empire, dancing all the way to Delhi singing his famous song "Mara Passe Passe Awe" etc.

That the Film Advisory Committee meetings held at different provincial towns of India provide good scope to the members to express their individuality in different walks of life.

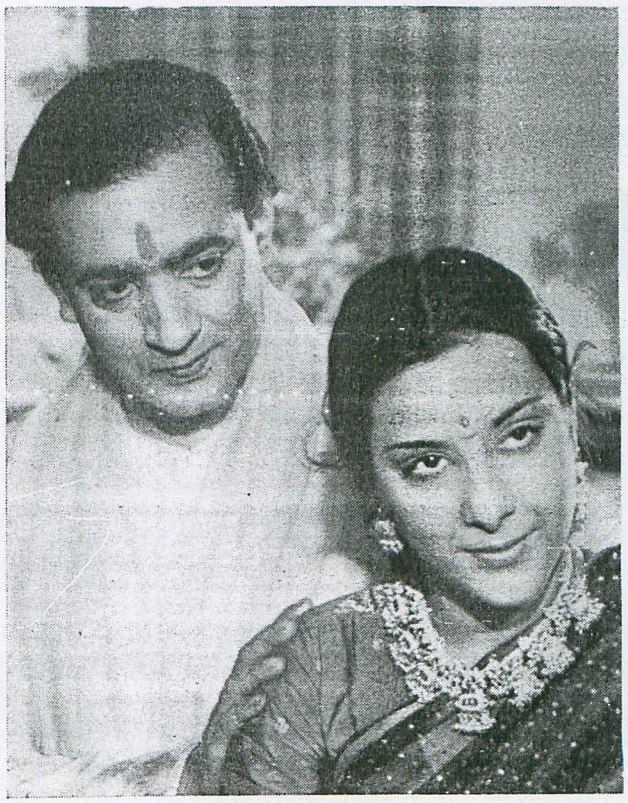
That during the last meeting held at Calcutta, Producer Shantaram is reported to have visited Singing-girl Chhoti Moti and given her seven notes of hundred each to prove to Baburao Patel that after all said and done, Shantaram does appreciate music at least in the early hours of the morning.

That Chhoti Moti, who is perhaps used to fivers and tenners, looked at Shantaram seven times and wondered whether the guy was crazy.

That the prize showman of the film industry not satisfied with his showmanship at Moti's place, insisted on travelling air-conditioned at any cost just because Chandulal Shah had done so previously. This is beside his obstinacy to stay at the Great Eastern Hotel to secure an address.

That one thing which Shantaram could not get over was the insult flung at him by the Bengalees by not allowing him to complete a silver jubilee for "Shakuntala" and by throwing the picture off within 15 weeks in Calcutta. How could they do this to the great director who has kept "Shakuntala" running for 70 and odd weeks in Bombay?

That Shantaram seemed to have quietly forgotten the three niggardly weeks which the Bengalees allowed him for his "Mali" at the Paradise in Calcutta. Shantaram is still wondering why Bengalees could not understand this



**Pahari and Nargis look almost the same, with of course a slight change, in "Ramayani", a Purnima picture.**

# PARINDE

Produced
AND
DIRECTED
BY
Principal Atre

MUSIC
BY
GOBINDRAM

Featuring
SURENDRA
VANMALA
SITARA
BABURAO
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great picture for which he obstinately took 25 weeks in Bombay.

That Kapurchand sent a bill to Baburao Patel for 300 broken chairs at the Paradise because Sushila Rani did not appear on the stage to please the crowds during the premiere week.

That Baburao Patel is wondering whether another small bill will follow for the garlands Kapurchand's representative put round Sushila Rani's neck.

That Sushila Rani is proving a rare headache to Editor Patel, seeing that he has to act as her bodyguard from one corner of India to another to protect the little beauty from being mobbed.

That Sushila Rani's fans are not satisfied with the mere endorsement of the Governor of the Reserve Bank on ten and five rupee currency notes, and they secure her autographs perhaps to make the instruments more negotiable.

That Film-fan Shyam Kumar, a good-hearted crazy guy, seemed to have missed all the temples in Delhi to touch the feet of Sushila Rani with an affectionate 'didi'. And now Shanta Apte will demand similar homage.

That the cold wave in Delhi seemed to have been switched off in a minute as soon as Sushila Rani entered the Roshanara Club as the guest of the ever-courteous Secretary Ganesh Pershad. That the male partners of the ball-room couples missed their steps and stepped on the corns of their angry partners is entirely another story.

That the impulsive and affectionate Pershad daughters showed round Sushila Rani with such proprietary rights that Rani's mother, who had done the original trick, was completely eclipsed.

That all the producers from Raja Pandit to Shantaram, not to mention Ratnamala, went to see the curtain going up on K. A. Abbas's "Zubeida", a dance ballet at the Cowasji Jehangir Hall for the Indian People's Theatre Association. They say Shantaram kept his eyes closed after the curtain went up.

That Ahmed Abbas's theatre department proved a speaking affair with people lecturing and Prithviraj presenting his usual boring performance. It also turned out to be a social, political and municipal affair the way they regretted Romain Rolland's death, requested the Viceroy to grant a pardon to the Ashti and Chimur accused and ultimately demanded a municipal theatre in the city to facilitate such seasonal 'tamashas'.

That Ahmed Abbas's noble efforts to earn a four figure living through versatile stunts are admirable. But why pull in the poor producers away from their work? Raja Pandit at least, cannot spare a minute being busy with the epical biographies of the different producers.

That the only producer who was not invited to view Ahmed Abbas's "Zubeida", was Chandulal Shah. Chandulal probably went to see the run of his 'Mastani'.

That Producer Vishnu Kumar Vyas presented an address of welcome to Editor Patel at the Grand Hotel in Calcutta and very much regretted the idea of our editor becoming a film producer.

That Vyas's address of welcome was written in English but the Englishman who can understand the language is yet to be born.

That one Mr. Sharma, evidently a local journalist, read the address and spoilt the taste of the pudding served by the Grand Hotel.

That as Baburao Patel could not understand the language of the address of welcome, he made an unwelcome speech and as usual hit back Vyas and his Bengalee guests. This fellow, Patel, is always a dangerous customer.

That, however badly Producer Vyas stumbled, his intentions being good, he escaped chastisement from Editor Patel. Incidentally, Vyas taught a lesson or two to Kapurchand's local representative how to treat guests invited from such a long distance.

That Director Debaki Bose seems to be going through bad planetary influences seeing that Leela Desai will be the heroine of "Meghdoot". At this rate, Debaki Babu, will never recover his lost reputation.

That Editor Chandrasekhar of "Dipali" has also become a film director and wonders whether he will get the same reception as was given to Comrade Patel—of course, from other comrades.

That Publicity Officer Chatterjee of New Theatres was shocked out of his skin to find Editor Patel, "such a nice man" after his hearing lot of stories about the Loch Ness Monster.

That Film actress Mehtab is reported to be touring the sandy deserts of Rajputana to bring home the atmosphere for Sohrab Modi's new film about the bandit who became the king for a day.

That after her return, Mehtab will look out for new residential quarters on the Nepean Sea Road where motor cars don't stop without previous warning.

That Director Kedar Sharma is reported to have discovered new talent in Leela Desai these days. It wouldn't

We regret to announce the sudden death of Comrade E. P. Kanga in Nairobi on the 5th of January 1945. Comrade Kanga's pioneering zeal and sincerity of purpose proved of immense benefit to the Indian motion picture producers who acquired new markets for their productions in Iraq and the Africas. He leave behind his widow and a young daughter to whom our heart runs in affectionate sympathy.

Mr. E. P. Kanga.

...esents Monica Desai
Prithviraj

IN

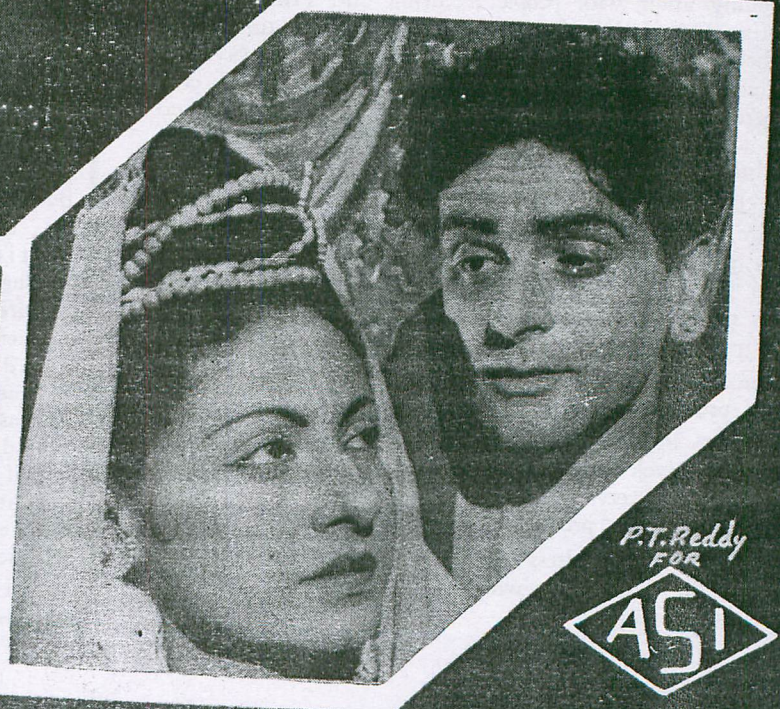
# DEVDASI

Produced by
PHANI MAJUMDAR
DIRECTED BY
C.S.BOSE

MUSIC BY
K.C.DEY

Starring
K.C.DEY
SUMAN
KAMALA

NMP



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be surprising if Leela reciprocates by rediscovering the directorial genius of Kedar, which her sister Monica had once found. After all, this is an industry of mutual admiration.

That Film actor Motilal is reported to have ordered a new wig to cover his bald patch from Calcutta. It is quite likely that with the Bengali wig on, Motilal might become more emotional and incidentally more artistic, though the wig failed rather badly in case of Saigal.

That "C. C. R. Nav Jawan" is still being sold to new buyers at the rate of a lakh more for every new rumour. And yet, the miyans of Bhendi Bazaar refuse to be impressed and fail to take up the refrain of the national song in the picture.

That Mrs. Devika Rani Rai, the supreme boss of the Bombay Talkies and the mother of 400 'boys' is reported to be resting herself after producing three gate-crashers in "Hamari Baat", "Char Ankhen" and "Jwar Bhata".

That during the absence of Mrs. Rai, Film actor Jairaj will play the film director and prove to the people that only public limited companies can risk giving chances to new directors.

That the match between Shantaram and Vijay Bhatt and between "Shakuntala" and "Ram Rajya" will not now be a draw, as "Ram Rajya" will stay weeks longer in Bombay than "Shakuntala". That is a case for some more gold medals for Vijoo and one of them should come from the great Shantaram himself.

That the rumour that Director Mehboob's "Humayun" is all settings and no story is all wrong though Director Kardar liked the settings of "Humayun" immensely. Why not wait till the picture is screened for the public?

That now that the Producers' Association and the Independent Producers have combined, the problem is how to accommodate Secretaries Gogtay and Hirlekar in the same stable. Perhaps Hirlekar will establish another association of Extra Independent Producers.

That the Diamond Pictures Limited, a new distribution office under Maganlal Desai, will purchase all the new pictures of the season, as they have acquired a new godown in Chinchpokli for storing.

That Baburao Pai is rightly fed up of film production and does not make a secret of it before the financiers of other producers. We sympathise with him.

That Baburao Pendharkar has already completed "Samrat Ashok" for Producer Barot and is now waiting for the next bunch of licenses. A fast worker indeed!

That the Muslims in Bombay flock to see "Chand" thinking that it has something to do with the Idd and ultimately discover that the picture has everything to do with the Government of India. A case of misguided enthusiasm.

That Chandulal Shah won't accept a ten-to-one wager that "P. P. A. Dera" won't complete a silver jubilee at the Novelty in Bombay. He knows Shantaram too well.

That the latest match for a marathon run is a family affair between "Jwar Bhata" and "C. C. R. Nav Jawan". Let us see who wins.


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*OUR REVIEW*

# "Lal Haveli"—Crude But Entertaining !

## *Story Sustains Interest Till Last*

"Lal Haveli" is a bit of interesting moonshine woven round the ruins of a historical building in North India.

We are told that it was tenanted by one Thakur who had two daughters Lalkunwar and Mukta. The present story opens with Lalkunwar's elopement with a soldier hanging as a tragic legend over the Thakur's family. The patrician Thakur is an upright man of orthodox virtues and gets enraged when he is reminded of the Lalkunwar episode. The story of this picture seems to be based on the theme of history repeating itself when youth meets youth and love is born between them.

Mukta, the second daughter of Thakur, looks affectionately at Anand, the son of a soldier, living in the neighbourhood. Through years, this affection grows and blossoms into deep love as Anand and Mukta reach youth.

In Mangloo, Anand has an inseparable friend, crude but worldly wise.

Without the knowledge of the Thakur, Anand and Mukta take a vow to belong to each other till death.

In this romance is now introduced the eternal triangle when Jawahar, a city-bred Rajput gets attracted by Mukta through coincidental circumstances.

The Thakur likes the idea of Jawahar marrying Mukta, to perpetuate the Rajput tradition. But when Jawahar comes to the "Lal Haveli" he becomes a victim of Anand's jealousy, being shot in the shoulder with a gun. As Jawahar lies hovering between life and death, Mukta's blood transfused into him saves his life.

The wedding arrangements between Jawahar and Mukta are proceeded with till, at the last minute, the local Brahmin Pandit stops the ceremony saying, that as the same blood runs in the veins of both, they cannot be married, having secured fraternal ties. The argument appeals to the old-fashioned Thakur and the idea of marriage is given up.

Jawahar's disappointment makes him vindictive. But before this marital fiasco, Anand and Mangloo had become soldiers and we see an inconsequential interlude of war in which Anand becomes a hero and Mangloo proves himself a play boy.

When Anand and Mangloo return to their native town, Mangloo brings with him a nurse as a souvenir of war service. Now we see the usual misunderstandings and mix-ups in which tempers rise and fall and suspicions are sprinkled about carelessly till Jawahar with a great-hearted generosity considers Mukta as his sister and hands her over to Anand as his mate of life.

There ends the story, without forgetting that Mangloo has for his Memsahib a regular war-time nurse.

**LAL HAVELI**

| | |
|---|---|
| Producers: | Bombay Cinetone Limited. |
| Story: | R. S. Chowdhary. |
| Language: | Hindustani. |
| Screenplay: | K. B. Lall. |
| Dialogues: | Vajahat Mirza and Agha Jani Kashmiri. |
| Photography: | Fareidoon Irani. |
| Audiography: | M. B. Moolgaokar. |
| Music: | Mir Saheb. |
| Songs: | Shums Lacknowi. |
| Cast: | Nur Jehan, Surendra, etc. |
| Released At: | Capitol, Bombay. |
| Date of Release: | 15th Dec., 1944 |

**Director:**
**K. B. LALL**

### DULL AND BRIGHT—YET ENTERTAINING

As the story of this picture has been written by Chowdhary, it is as usual full of local characters, many of which do not contribute to the plot at all.

The picture therefore becomes dull at places and bright at times.

The production values are mediocre throughout.

Jahanara Kajjan, the woman with distinctive eyes, will be seen once again in "Mumtaz", a Ranjit picture.

The direction is quite good in bits.

Some of the dialogues demand attention while the music can be called good throughout, considering the subject.

From the players, Yakub and Kanhaiyalal easily beat the others as Mangloo and Pandit.

Badriprasad, in the role of Thakur, does not have much scope and he looks subdued throughout.

Nur Jehan, in the role of Mukta, is not at all bad, looking silly and sensible at intervals.

Surendra as Anand is not much to write home about.

Ullhas in the role of Jawahar is as wooden as ever.

Vatsala Kumtekar, as the village vamp, insults the manhood of the audience.

In short, "Lal Haveli" continues to entertain throughout its length because the basic plot has some natural suspense in it.

It is not a propaganda picture, because Mangloo brings the war-nurse home as his sweetheart and thus defeats the purpose of the current advertisements: "Nurses Wanted".

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WITH AN

**ALL STAR CAST**

*FEATURING :*

KISHORE SAHU
DURGA KHOTE
NILA NAGINI
(A NEW FIND)
MUBARAK
KANTA KUMARI
SHAKIR and
**SHOBHANA SAMARTH**

# VEER KUNAL

*Directed By*

KISHORE SAHU

*FOR PARTICULARS APPLY*

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**SADHONA BOSE—**

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RATNAMALA

(COURTESY PRAKASH)

USHA MANTRI

MAYA BANNERJI

K.N.SINGH

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# Editor's Mail

*[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]*

**M. N. VYAS (Poona)**

Aren't egoists difficult persons to get along with?

**Always, if their ego has no basic talent behind it. But in some deserving cases, and such are very rare, when the ego is built on solid achievements one feels like being a bit tolerant. Tact works miracles with egoists.**

**Miss H. T. KADRI (Bombay)**

Is deep affection different from love?

**There is a world of difference between the two. In deep affection, there is reason and balance, while love is often unreasonable and unbalanced. Love is an instinctive emotion, while affection is an acquired sentiment. In despair love gives agony while affection lends sympathy. Love is a volcanic fire while affection, however deep, lends only the synthetic warmth of an indoor heater. Victims of love die, while those of affection live to tell the story.**

Are you a great lover?

**That is for the woman concerned to say.**

Are you fond of the word "sweetheart"? It sounds very sweet to me. Will you call me so if I come to meet you?

**I don't mind if you insist. But it won't mean the same thing to you, as when I address someone else similarly. That address has different meanings and their interpretations entirely depend on personal relationship.**

People say you are a hot-headed man. How then does sweet and gentle Sushila Rani, whom I met once at the Metro, get along with you? Should I pity her?

**Intellectuals don't deserve pity. I admit that I am hot-headed and quick-tempered and Sushila has often shown almost divine tolerance towards me. But isn't that a duty of a sweet and gentle woman? Our meeting point is work about which we are both crazy.**

Who is better in emotional acting, Khurshid or Jamuna?

**In suppressed emotions, Jamuna shows great subtlety and art. In expressive ones Khurshid scores. One swallows her tears, the other sheds them. Tell me, which is greater art?**

Nur Jehan looks awfully ugly in her new photographs, why?

**It is the baby at home that does the trick.**

**H. K. APTE (Hubli)**

Why do you write about the braying of Motilal so often and so bitterly?

**You are right. There is one thing I am bitter about is Motilal's music. I have always liked him as an actor, but I can't stand his music. That man has no right to sing and the pity is that he doesn't realise this truth. Nowadays, he makes strange faces when he meets me on the race-course, because of my criticism of him, and thus proves himself a bad sportsman. I don't mind his faces at me so long as he gives the right ones in our pictures. Motilal is too good an artiste for us to lose and he must come back to us in his old form.**

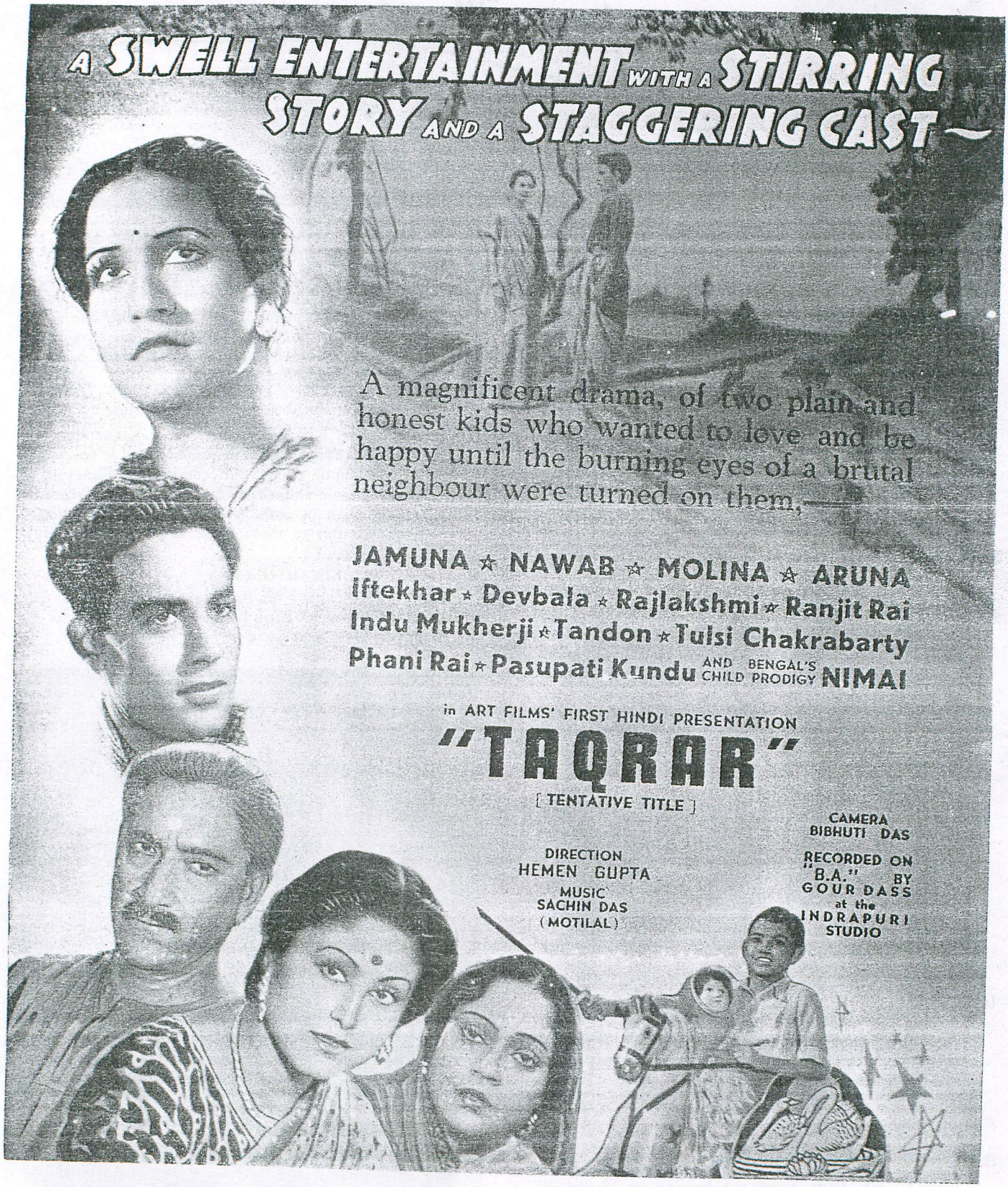
Which do you like better, Hindi or Urdu?

**Personally, I like Urdu better. It has equipment for all occasions and all emotions. And it has some rare romantic poetry. In comparison Hindi is a more prosaic and chaste language. Hindustani, a combination of both, is about the right language for all. But to the scholar Urdu is a beautiful world by itself.**

**Miss TARA HUBLIKAR (Gadag)**

I am an extremely beautiful girl. My friends tell me that I beat Sushila Rani hollow in beauty. Have I any chance in your next picture?

Pramilla comes to the screen after a long time in "Shalimar", a costume story of Shorey Pictures.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Iftekhar ☆ Devbala ☆ Rajlakshmi ☆ Ranjit Rai
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Not in mine. But if you are all that your friends say, other Indian producers will camp at Gadag for a life-time, if you have talent in addition.

Can a sex-starved person create great art?

Never! Sex is a primary urge of human life. Its suppression will partially paralyse the existence of the person which is expected to be multisided. All art needs the incentive which sex provides to reach its greatness.

**A. S. KHAN (Bombay)**

Isn't Baburao Pendharkar badly licked by Mr. B. G. Horniman's review of "Draupadi" and by the success of the picture?

Baburao Pendharkar was badly licked when he saw this world first. He has not yet recovered from that shock. All his life his efforts have proved fruitless because he has thought more about destroying others than building himself up. Though he is a man of talent, he lacks the balance of mind necessary for success. If he had kept quiet about "Draupadi" and lived his own life he would have done better for himself. Today, he has become an object of ridicule. Probably, he likes people to laugh at him, because he has been laughed at all his life. What triumph is it if such a man is licked?

Who is the better lyric writer between Pandit Indra and Pradeep?

Examining their recent work, Pandit Indra every time. Pradeep's work is very inconsistent and his choice of words very poor. Moreover, Pradeep lacks ideas and imagination. I think, Pandit Indra is our best lyric writer at present, seeing that no one is anywhere near him.

What part is the mysterious Neena taking in the making of "Shri Krishna Bhagwan"?

She is the supreme boss of the show and can act Krishna Bhagwan if she wills it. No doubt, she will make a beautiful Krishna.

When can we expect to see that spectacular Pancholi picture, "Shirin Farhad"?

Dalsukh's Shirin has just fallen in love with Farhad and Dalsukh doesn't know what to do about it. So he has called Baburao Pai to solve the problem. Baburao is good at such things, and we shall soon see the stuff on the screen.

**K. A. PARIKH (Ahmedabad)**

Why are Barua and Debaki Babu not giving us great pictures like before?

Probably they are disheartened seeing the stuff that runs and sells itself these days. Imagine pictures like "Kismet", "Shakuntala", "Ram Rajya" running endlessly. Do you think great artistes like Barua and Debaki can ever produce stuff like that? They will have to wait till the tide turns and people want quality pictures.

I am inclined to congratulate Sushila Rani for the way in which she takes all the hostile criticism of many papers and film rags. You seem to have made her thick-skinned?

Not a bit, Sushila is still as sensitive as ever. Almost every good artiste is, but Sushila is wisely so. Like me, she had expected malicious criticism, and she was not surprised to see the fireworks when they came. But the sparks went up into the air and spent themselves as Sushila lives in a different world. Would you believe that Sushila has not yet read another film mag except "filmindia" and "Dipali"? How can any criticism affect such a person?

Whatever the jealous third-rate journalists say of your "Draupadi", I can say that it is a great picture and your direction is the best part of it as it is extremely subtle and intelligent.

Now don't repeat that anywhere or you will become unpopular like me. And the film rags will print your photo and write bad captions below.

**S. F. QUADIR (Gaya)**

Is it true that Uday Shankar, the famous dancer, is working on a film called "Kalpana"?

It is too true. "Kalpana" is the new figment of Shankar's imaginative commercial brain. He is shooting the picture at the Gemini Studios in Madras.

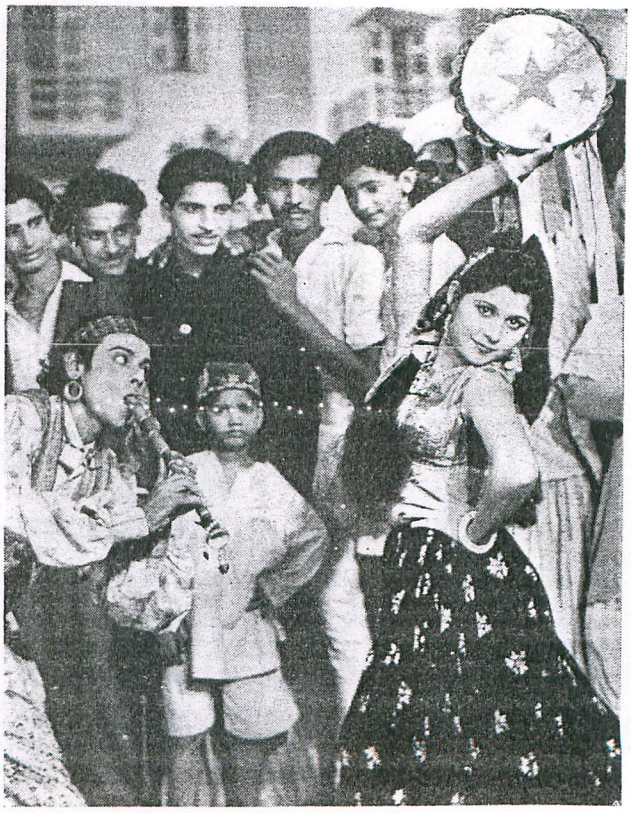
**A. ASLAM (Bombay)**

Who is the better worker between Sushila Rani and Devika Rani?

There is little to choose between them where work is concerned. Both approach work with a frenzy sometimes seen in mad women. They work as if their life is in constant danger.

**K. RAJENDRA SINGH (Agra)**

What is the age at which our heroes and heroines should retire from the screen?



The piper calls the tune and Kamla Kedar Sharma dances to it in "Caravan", a Ranjit picture.

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If our artistes had any sense of responsibility we wouldn't see bald-headed Motilals and pot-bellied Chandramohans disgracing the screen in their autumn days. In our film industry no one retires. Everyone is kicked out.

Who is the best male dancer on the Indian screen?

If by 'male' you mean manly, Alakhnanda. The men who dance always look effeminate.

What is Shantaram's opinion about your direction of "Draupadi"?

He has not yet seen the picture. Probably he is scared.

Why are all our great directors like Shantaram, Barua, Nitin Bose, Debaki Bose and Mehboob not in the news?

To quote the reasons in their respective order:—"P. P. A. Dera", "Ranee", "Mujrim", "Ramanuj" and "Sister".

What has made you a quarrelsome person?

It seems to be the fault of my parents.

**SHAMSHUDIN (Dar-es-Salaam)**

What is the age of that new actress Nargis?

As an actress she is only a yearling.

**SURESH CHAND GUPTA (Cawnpore)**

Tell me why Pankaj Mullick is not seen on the screen so long?

There is nothing to see in Pankaj, though there is everything to hear. So long as we hear him one way or other, we won't miss him.

**M. G. UTHAPPA (Bombay)**

What should be the aim of a woman?

Man. If she shoots well and true, the corpse should be at her feet.

**K. H. BHATIA (Lucknow)**

Can you tell me the name of any actress who is not a "PROSS"?

There is no such word in the English language though I know what you mean. I know one woman who played her part through a life time honestly and yet clumsily and who is not a "PROSS"—your kind, old mother, who gave birth to a cad like you.

**G. R. S. YADHAV (Bholepur)**

It has been noticed very often in our cinema halls that when some beautiful siren of the silver screen is at the height of her melody and soothing our aching heart, suddenly a new tune is produced by a crying child. At that critical juncture it is rather next to impossible to decide as to which tune we should listen to. What action can possibly be taken against the "Producers of these Piping Progeny"?

India is a colourful country and if we begin complaining about our crying children we shall be withdrawing support from our greatest national and productive industry. The only article in which we can compete with the world and beat the world hollow in doing so, is children. We cannot afford to run down the one monopoly we have enjoyed through ages. Apart from these little pipers who protest out of tune with our pleasures, our music halls are full of smokers, pan-eaters, pista badam sellers, obstructive floor walkers, Sikh turbans, cocked fur-caps, bloated turbans, chattering mammas, whispering lovers, giggling belles and what not. Don't they all add to the colour of the country?

**JAWAHAR KHANNA (Simla)**

Which is the next picture of Raghupat Roy ("Shahenshah Akbar" fame)?

It threatens to be a social story called, "Darzi-Ka-Beta".

Is Sushila Rani a charming girl?

Ask me another.

**SUGANDH SINGH (Calcutta)**

Dear Uncle, I sent seven letters to Devika Rani addressing her 'didi' (elder sister) and asked her a few questions, but I am very sorry to say that she did not reply. Dear Uncle, can you tell me why?

Dear nephew, Devika is still too young to be 'didi'. And that is perhaps the reason, my dear nephew, why your dear 'didi' did not answer.

**S. K. MITTAL (Dalmianagar)**

Why do the women folk like Ashok Kumar so much?

Because he looks so harmless and women always like deception.

**R. MANSUKHANI (Kalyan)**

My parents don't want me to marry a girl I love. Tell me what to do?

Commit suicide, kill the girl, or poison your parents but don't ask me. It is your love affair and therefore your funeral.

**ATIB USMANI (Bombay)**

I have seen "Shakuntala" directed by your friend Shantaram as I have seen "Draupadi" and I have to say that "Draupadi" is miles ahead of "Shakuntala". Do you still call Shantaram the greatest director in India? If I were you, I would say, in the words of Dr. Johnson, "If I contradict myself then I contradict myself", and that settles it.

I do not wish to compare myself with Shantaram for several reasons. One of them is that I am not a professional director earning a livelihood by directing pictures. Shantaram used to be a great director once when we remember his skill in "Admi" and "Padosi". I have still a great regard for him as a man of hard work and perseverance. I often admire his luck, though I had always scant respect for his intelligence. His recent work as a director as seen in "Shakuntala" and "P. P. A. Dera" relegates him to the position of a third-rate director. Directors become great or small by the quality of their work and not due to the publicity behind them. Debaki Bose proved himself an intellectual giant in giving us "Vidyapati", Barua squeezed the last emotion out of our hearts in his "Devdas", but since, these two persons have been sliding down till Debaki gave us "Ramanuj" and Barua "Ranee".

Unless Shantaram produces something outstanding, he will not regain his old position and when he does so, I shall be the first one to call him again the greatest director of India. The story of Shantaram's greatness began with "filmindia" and "filmindia" will always be glad to reclaim its lost hero when he earns the laurels.

**K. R. KARNIK (Belgaum)**

What has happened to Vasanti nowadays?

She seems to have stopped acting and started living these days. You mustn't forget that Vasanti is now a grown-up woman and as such has to play a different role now.

Who is this new girl Sumitra, who has acted in New Theatres' "My Sister"?

She is a little Bengali, well-equipped with all the vitamins and at an attractive age which compels attention. Evidently, she is the new hope of New Theatres unless some Bombay producer takes her away even before she makes any name.

Is love merely an "ennobling emotion"?

It is also a sacrificial altar which constantly demands the incense of emotions and the smoke is not often pleasant.

**A. R. MUDALIAR (Coimbatore)**

Which is a greater sin: To think sin or to act sin?

Sin is a spiritual term and relates only to the mind. I don't believe in this word at all because the definition of the word has constantly changed through ages and according to circumstances. If it is a sin to kill your neighbour, how can we justify the slaughter of millions which is now going on in the world? But to assess the value of the word ethically, thought should be a sin while act becomes a crime. And yet in this world of constantly shifting virtues, I would like to know what exactly is a sin. I guess the word is merely an hyperbole for the rational people and an hypocritical symbol for the orthodox ones. Those who take notice of sin seem to have lost faith in virtue. I would advise you not to get mixed up in these spiritual terms. If you do, your mind will soon be in ruins. Modern life needs minute-to-minute decisions in view of constantly changing conditions and the best way to live these days is to act as best as you feel at the moment.

Isn't India a sex-starved country?

How can it be with a population of 400 millions and "growing more babies" as our principal national industry? In India the eyes are sex-starved not the bodies because our social codes make women prisoners at home and cover their faces with multi-coloured veils. It is true that we do miss a lot of thrill and colour by not seeing our beauties as easily as in the West, but we do manage to get the women ultimately. Don't we?

Why don't you get talent from Bengal for your pictures?

Bengalis are emotional and artistic people and they don't take kindly to the commercial speed of Bombay. They get out of stride here and stumble with the burden of art on their shoulders. They need slow and soothing environments with the clock standing still for their art to blossom into a beautiful flower. All the Bengali directors or artistes who had come to Bombay, sometime or other, in the past, failed to make good here. And the reasons were entirely emotional.

**RAM Y. HEBLE (Gadag)**

Veena has also gone fat like the other artistes. Why?

When a film star starts getting fat there is no why. There is just how far. Age and good earnings contribute largely to the weight as the artistic urge lessens with more pictures. A real artiste, however, never loses shape because she likes the twenties and thirties to look like 'teens.

What is Mukherjee's next picture?

That is an impossible question to answer. You may as well ask me when the war is going to end. "C. C. R. Nav Jawan" took two years in making and the production was not finished even after the picture was released on the screen. Conceiving a new one may take a year to the badly-shaken Mukherjee. Why then bother about the next?

**G. K. PANDIT (Muttra)**

I saw you and Sushila Rani visiting "Brindaban" last week. How did you like the place?

What is there to like in Brindaban? It seems to be a god-forsaken place since Lord Krishna stopped chasing the milk-maids. Now the Brahmin priests chase the tourists to extract from them some milk of human kindness in the shape

Manjula provides sex-appeal in "Gaali", a social story directed by Chowdhary.

of tips. Though not a believer in hero-worship, I had always admired Lord Krishna for the romantic aspect of his divinity. After seeing Brindaban I came to the conclusion that Lord Krishna was merely a shepherd at the game and did not much care for artistic environments in chasing the milk-maids. Given the same opportunities, I am sure I would have done better than him. Brindaban is a dirty place with ill-kept thickets and tiny rickety temples and not all of them together can kindle even a spark of spirituality in a man. On the other hand with the mental background of piety created by several clever lyric writers through ages about Brindaban one is rather sadly disillusioned after an actual visit to the place. The ceremonial hypocrisy of Hindu religious sentiment stands sadly exposed in the clumsy thickets of Brindaban. The priestly hyaenas even forged a 'samadhi' of Mira because I asked to be shown the place where Mira's remains were cremated. The forgery cost me two rupees, but I learnt to what depth of mental degradation these spiritual pimps of Hindu pantheon have sunk to earn some filthy lucre. It was a disgusting experience and for quite a long time I was ashamed of being a Hindu. My advice to all pious Hindus is to avoid Brindaban and nurse the dreams created by the soaring imagination of our wonderful religious poets. The Brindaban of dreams is a paradise in comparison with what I saw and experienced at the actual spot.

**KUNWAR D. SINGH (Delhi)**

Why do Shantaram's pictures run badly outside Bombay?

In Bombay Shantaram holds one end of the picture and runs himself with it. He often spends more in newspaper publicity than what he earns for his share from the theatre. Shantaram is like the little child who being scared of ghosts pulls the blanket over his eyes and considers himself safe. A silver jubilee, however attained, means more to Shantaram than anything else. His "Mali", which somehow completed a silver jubilee in Bombay, was thrown out of the Paradise Cinema in Calcutta within three weeks. In Delhi the picture went through a painful run. The fate of "P. P. A. Dera" is likely to be similar in many places, though I can bet that a silver jubilee, after the boy-with-the-blanket pattern, will be completed in Bombay. Shantaram's ways are strange and even multi-millionaire Chandulal Shah will go broke if he emulates Shantaram.

Many girls, especially the college variety found in our modern colleges, claim that they could act and sing better than some of our well-known stars. Why don't they prove themselves so instead of merely talking?

The modern educated girl is a strange product of shivering aspirations, day dreams and traditional fears. She would like to go and throttle Hitler but she is too lazy to get up. She would like to beat every film star in beauty and music but that is when the mirror is pushed away and the ears are plugged to escape the hoarse rumble that comes out of her throat. She will criticise everything under the sun without knowing how to match the petticoat length with her sari's length. She will nurse ungainly pimples on her face and bulge clumsily in the sides without knowing the primary rules about the hygiene of health. One thing I have invariably found in the modern college girl is a long tongue which leaves its natural confines too easily and shaves clean the victim without a razor blade. I wish these tongues could be cut and used in our safety razors. That would save so much steel for war purposes. There are, of course, exceptions amongst them—girls who are both completely feminine and sensible—but these are so rare these days.

Next time when you hear the average college girl bragging about what she would do or not do had she been this or that, remember that she is talking through her hat and is merely expressing her jealousy for the persons she is comparing herself with.

**Miss K. BHATNAGAR (Ambala)**

What are your ways of appreciating beauty?

Beauty is not a product with mathematical measurements. It is more a matter of the mind and being indefinable one feels it but cannot measure it. Its appreciation will, therefore, always be emotional. And in the world of emotions ways are numerous.

Over whom would you spend a sleepless night: A beautiful woman or an intellectual woman?

Over my woman be she beautiful or intellectual or both. The possessive instinct which is so natural in every human being is the real reason that ruins the sleep.

In a motion picture which is more satisfying: A beautiful face or an enthralling tune or a sexy dance?

Doesn't this depend on the age and need of the person who sees a motion picture? An old man going to a devotional picture will like a beautiful face and a good tune, but may object to a sexy dance, while a youthful college boy may require all the three in a romantic story. Personally I demand all the three with good art behind them and so long as there is nothing unnecessarily lewd about them, I think, every one should about require the same.

Does society really ostracise those educated girls from respectable families who join the film industry?

Where did you pick up this fairy tale? Society, on the other hand, receives them with smiles and garlands, entertains them in homes and clubs and hovers round them with enthusiasm. Do you know that several provincial governors have shaken hands with Devika Rani? Do you know that Sushila Rani has been invited in very respectable homes and clubs and lavishly entertained with respect and affection? Do you know that Durga Khote has been invited to several

Government House functions in Bombay? Where is the ostracism? What has the family tree to do with the individual respectability? Each person earns his or her respect by his or her individual way of life and behaviour. How does the film industry affect it? Film work is merely a professional work like any other and does not affect any one's personal character. Aren't there bad people outside the film industry, people who are not permitted to cross the threshold of any respectable home?

Do you still cast eyes on beautiful girls?

No. I have an eye-full with me.

**MURLIDHAR DHADHICH (Santa Cruz)**

Why does Shanta Apte kick up a row wherever she goes? I heard she was in some trouble at the recent Music Conference in Calcutta?

I also heard something about it during my recent visit to Calcutta. Shanta is a strange girl. Probably, she thinks that a row is good publicity. In any case she doesn't like to go unnoticed. I think it will be a good plan for Shanta to remain graceful and quiet in her future public appearance. Doing so will surprise those who expect a row and Shanta will ultimately get more publicity, because of the sheer novelty of the whole plan.

I am sick of Maya Bannerjee. Aren't you?

I am but as I haven't to carry her on my motor-bike everyday, the sickness doesn't get worse. I see her on the screen, not being sure of what I am seeing, I just close my eyes and hear the noises she makes.

Why isn't Leela Chitnis tired of acting?

She is a good mother with a number of children and mothers have lot of patience whether with their own productions or with those of the studios.

**V. N. KAJROLKAR (Poona)**

Why don't you produce "Omar Khayyam" when you had once prepared the script after working so hard?

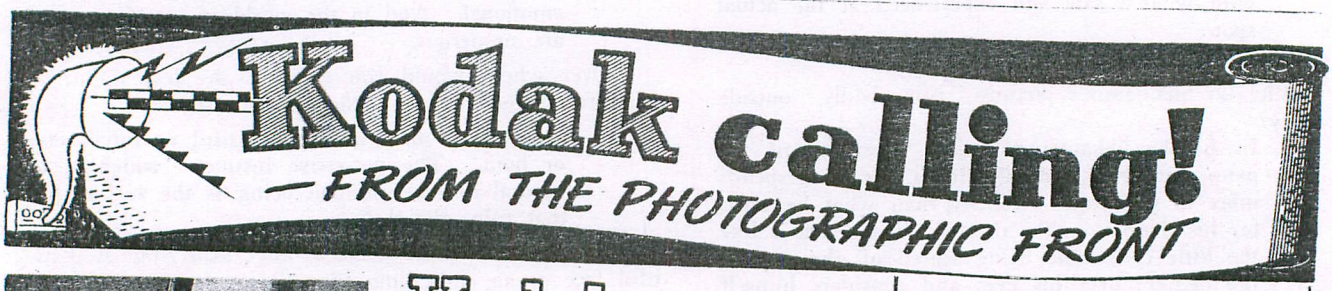
"Omar Khayyam" will be the headache of 1945 seeing that both Shantaram and Sohrab are pulling at the single pole of Omar's tent. I don't like headaches. By the way, I am sure that what I had originally written will not be seen on the screen, whichever S produces, "Omar Khayyam" and I have no studio of my own to take up such a huge subject.

Is P. K. Atre a good director?

Not quite good yet but gives a better promise for the future than Shantaram is doing at present.

Don't you think that Nur Jehan has pretty attractive features for the screen?

Not these days. Once upon a time she looked quite a pretty thing. Now she shows a fat face with a thick nose and funny eyebrows. She has however a good set of teeth and quite an attractive smile.

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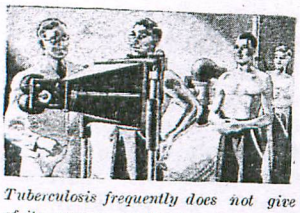

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Is one artiste usually jealous of another?

You bet. Motilal has gone bald thinking of others.

**K. N. PHATAK (Bombay)**

Marlene Dietrich's ugly leg took the people of Bombay for weeks to see the mediocre picture "Kismet". What is gone wrong with our film-goers?

I agree with you that Marlene has an ugly leg and the dance she gave in "Kismet" seemed to me some bastard concoction which belonged neither to the west nor to the east. To our film-goers anything cheap and frivolous is good diet so long as it is presented well. It is a pity that "Madame Curie", a more sensible picture failed to draw while "Kismet" drew crowds for weeks. I am sure that our film director Kedar Sharma must have seen the picture several times over because of his bare-leg complex.

Why is V. M. Vyas producing his picture "Ghar" in Calcutta?

To teach the Bengalees what is speed and to show the Bombay people what is quality and incidentally to prove to Baburao Patel that some good can come out from that unholy union known as the Dave-Vyas pact.

How did Begum Para impress you in "Chand"?

I am so much impressed that I can't rise again. I wonder when the weight would be lifted.

Are you fond of poetry?

Not when it is written by either Madhok or Pradeep. The former reshuffles the same words while the latter writes a prosaic oration and calls it a lyric.

Hasn't Manjula done good work in "Gaali"?

Oh yes, but she has not nursed the secret of the director. With childish innocence she let the people see the spots where Director Chowdhary had touched her, thereby turning her success into a director's triumph.

**R. S. DAVID (Alibag)**

My "jatwalla" David impresses as 'Shakuni' because of your fine direction in "Draupadi". Don't you think so?

I didn't know that David was your "jatwalla". I had always thought that he belonged to my community. Now that I have discovered that he is your "jatwalla", I don't mind taking the credit as his director. Previously I had given him all the credit because of his talent and hard work but that was before blighters like you stepped out to claim him.

**M. E. BENDRE (Matunga)**

Will "Jwar Bhata" complete a silver jubilee in Bombay?

If "P. P. A. Dera" will be carried to a silver jubilee why shouldn't "Jwar Bhata" get the doubtful honour?

Do you think "Humayun" will be a great success?

Director Mehboob is likely to make "Humayun" a spectacular picture and perhaps a good one. But I doubt whether it will be a great box-office success, because no one is really interested in the stories of these Moghul emperors. Recent failures were "Shahenshah Babar" and "Shahenshah Akbar" and I don't think "Humayun", the son of one and the father of other will draw more crowds. Biographical pictures of emperors always bore a bit.

May I know how many people know of "Vikramaditya" for Prakash to risk so much money on the production? What benefit will they get out of a subject like that?

Judge Champaklal Mody will claim the premiere earnings for his "Vikramaditya Memorial" and flatter Vijoo Bhatt by calling him the greatest director of all ages. The average pan-chewing miyan with 'bidi' in his mouth will stand before the Super Talkies and wonder whether Vikramaditya was a saint or a dancer. The eight Evergreens will be more interested in the gold coinage of the ancient Emperor than in his great deeds. They must be wondering whether Vijoo's historical excavation will yield them some buried treasure. K. Ahmed Abbas will want to know whether Vikramaditya was a man or a woman as surely as he enquired from me who was Draupadi. Altogether the picture should have educational value as many people will learn different things from it and little Vijoo will have to find new parties to present him with gold medals.

Why have you mentioned that song, "Mare Passe Passe Awe", etc., as the one to be sung by Jamshed Wadia in "Piyamilan"?

I have thousands of Parsees as good friends of mine and whenever I have asked several of them to sing an Indian song, they have always sung

Nagendra Mujumdar gives a good performance in "Bhartrihari", a Navin picture.

this solitary one. I wouldn't be therefore surprised if gentle "Jamsu" who claims to know everything about Indian music comes out with this song ultimately. In fact, music is a strong point in Jamsu's pictures, because he considers himself an expert in music.

Why has Jayant Desai changed his production vogue by taking up "Chandragupta"?

Probably to prove what a great comedian Chandragupta was in times of yore.

**Miss MANI TALWAR (Rawalpindi)**

A Punjab film magazine says that Sadhona Bose slaps men when she is drunk? Is it true?

Whoever has said that is a damn liar. So far as I know Sadhona does not drink anything except water and tea and sometimes an odd cup of coffee. Besides Sadhona is too feminine to treat men that way. It is quite likely that as a stage producer she had had to pull up a few workers for laziness or inefficiency and these people perhaps have spread wrong reports about her. Sadhona is a conscientious worker and when she is on her feet juggling with those bells, she creates enough rhythm to make the men in the audience drunk.

**S. ALI (Dadar)**

These days I find Surendra (Bulbul) Desai moving on the race course like a somnambulist. Has he gone through some nightmare?

I guess you are right because I have also noticed that strange look in Bulbul's tiny eyes. He looks like a shipwrecked sailor who has lost the ship, the anchor and the port all in one storm. That way the Desai family has several queer folks. Old man Chimanbhai looks out for the winning post in the wrong direction and wonders why all the horses run in one direction. Pygmy—boy Virendra makes hysteric faces and insists on telling Nalini that he is acting. Madhukar, another green chip of the old block carries a tongue longer than necessary and finds himself bitten unnecessarily. It is a strange family all round and like the author of "The Vicar of Wakefield" I propose to give a year of my life to write the story of the Desais some day.

What is your H.M.V. Chaturbhuj Doshi doing these days in Ranjit?

He is probably thinking of ways and means to get rid of that female-voiced Kedar Sharma who has usurped his place at the feet of the Master. Chandulal probably likes a man with a woman's voice because in this combination there is both a thrill and a safety. I advise H. M. V. to get a thyroid operation performed if he wants to secure Kedar's distinctive voice.

**R. V. SASHITAL (Bombay)**

Is it true that Kapurchand brothers are the luckiest devils in the Indian film industry? They are reported to have bled the industry white?

Absolutely untrue. Kapurchand's two younger brothers, Kevalchand and Zaverchand are, however, really lucky devils to have and to hold Kapurchand as their brother. Kapurchand's vast fortune is a one-man show earned with unique intelligence and extremely hard work in the midst of severe competition and enmity. This huge fortune he has shared equally with his two younger brothers, realising fully well that the two little ones often provide a severe handicap in Kapurchand's ambitions. Kapurchand has not bled the industry white as people think. He has merely turned every opportunity into profit which any other business man would have done in his place. Inspite of his huge fortune he still works hard. Though he doesn't go out looking for business yet he never allows opportunity to escape when it knocks at his door. When people go to him for business he presents them with five different proposals and whichever is accepted in the confusion, Kapurchand always comes out the winner. After Kapurchand closes a deal like this, he has to sit for five months and explain to the two little 'Chands' the wisdom of the deal and even at the end of five months, the two little ones being as much at sea as before, exclaim in utter wonder, "Wonderful Kapurbhai".

Five months later, Kevalchand, the amplifier of the 'Chand' family, phones up friends about the great business deal and expects to be congratulated while Zaverchand cuts a new coat out from the Lalimli cloth and goes out for a walk on Marine Drive with the monarch-of-all-I-survey look.

That is the way life goes on. One man earns and the others share. And the world of have-nots round about the successful man call him a villain. Kapurchand's success is salted by sweat and sweetened by intelligence without forgetting a lot of luck. Why then grudge him his great fortune?

## Ten Cash Prizes

*For Ten Interesting Questions Every Month*

From the month of March onwards the Proprietors of "filmindia" will award every month ten cash prizes to the readers whose questions are considered interesting and answered in the "Editor's Mail". The Editor's decision will be absolutely final in awarding the prizes as follows:—

**1st Prize Rs. 25/- 2nd Prize Rs. 20/-**
**3rd Prize Rs. 15/- 4th Prize Rs. 10/-**
**and 6 Consolation Prizes of Rs. 5/- each.**

The names of the prize winners will be announced every month in "filmindia" and the amounts will be remitted to them by Money Order. No correspondence will be entertained. From the type of questions usually answered in "filmindia" readers should know what to ask and how to get the cash prizes.

*OUR REVIEW*

# "Chand" Provides Some Frivolous Entertainment !

## Picture Lacks Intellectual Appeal

This is supposed to be an instructional picture produced by Prabhat to meet the propaganda demands of the Government of India. It is, therefore, basically a half-hearted affair with a common story stamped at places with a Red Cross and punctuated at others with air-raid Sirens.

The theme of the story is far-fetched and its development is frivolous and illogical from the beginning to the end.

Murari, a young musician, is a music-director in a dramatic company belonging to Menaka. Murari has a tiny companion in Ghungru, who is shown as a precocious boy, making faces at the audience all the while.

Murari receives an offer from a film company in Calcutta and he leaves Menaka and goes away to the city. Menaka, who is in love with him, follows him.

On arrival in the city, Murari discovers that he cannot get the job promised to him owing to the machinations of Menaka. Murari and Ghungru are now stranded in the big city of Calcutta and some silly interludes of parking themselves in the city park now follow without convincing anyone.

Ultimately, Murari manages to secure a quarter, without a pice in his pocket, in a building belonging to Seth Jwala Prasad, a cotton magnate. Here he opens a music class and gives some scope to the chimpanzee antics of Ghungru. As is expected, Murari doesn't get any business and on the eve of his departure, he clashes with Raj Kumari, the daughter of Seth Jwala Prasad and after some unimaginable and unconvincing intellectual gymnastics, the story-writer manages to compel Raj Kumari to fall in love with Murari.

**CHAND**

Producers: Prabhat Film Co.
Story: D. D. Kashyap
Lyrics & Dialogues: Qamar Jalalabadi
Music: Hasan Ali & Bhagat Ram
Photography: Surendra Pai
Sound: Damle and another
Cast: Begum Para, Prem Adib, Sitara, Balakram and Sapru.
Released At: Krishna, Bombay.
Date of Release: 16th Dec. 1944

**Director:**
**D. D. KASHYAP.**

Murari's romance with Raj Kumari continues for some time and ends as quickly as it began on the grounds of suspicion.

Murari and Ghungru are once again on the streets but by the usual filmic coincidence, Murari secures a job in the office of Seth Jwala Prasad as a clerk, while Ghungru becomes a peon.

Once again, Raj Kumari and Murari clash, but this time in the conflict are heard tunes of mutual harmony. Just at this time, Jwala Prasad thinks of getting his daughter married to the son of a rich merchant in Delhi. The intended bridegroom, when he arrives in Calcutta, is sent back by Ghungru, who frightens him with the fear of air-raids.

Very soon, matters reach a climax in which Seth Jwala Prasad is appraised of the romance between his daughter and Murari and he flies into a temper and asserts his authority. Murari is sacked. Raj Kumari leaves her home and becomes a Red Cross Nurse. Seth Jwala Prasad becomes suddenly poor. The bridegroom-elect refuses to marry a poor man's daughter. Impoverished Jwala Prasad gets back his wisdom and starts searching for his daughter and Murari.

All this while, Menaka has been on the trail of Murari, and she reclaims him as soon as he is on the streets again.

And now the story reaches the grand climax which provides a terrible mix-up of a stage performance, air-raids over Calcutta, emotional situations between Menaka and Raj Kumari, a community song by Ghungru, a sprinkling of Red Cross nurses with Begum Para in the costume of mercy, Jwala Prasad running to and fro and everyone including the story-writer and the director running helter-skelter to hold the end of the story and to hand it over to the audience finally.

It ends with Menaka surrendering her love for Murari in exchange for the nurse's uniform from Raj Kumari. The stage dancer makes the supreme sacrifice and the good lovers of the world are united.

Khursheed attracts attention in "Mumtaz", a Ranjit picture.


*The Artist in You will Appreciate the Colour Blends of the*

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In parts, the picture entertains pretty well, while in parts it bores rather badly.

### SAPRU—A NEW HOPE

From the players, Sapru gives a good performance as Seth Jwala Prasad. He speaks beautifully and if he will slow down his gait a bit, his personality will secure more poise. Sapru is a good actor and should be given more chances.

Sitara does her inconsequential best in the role of Menaka and gives a couple of funny dances which though they had no school, were not completely lacking in grace. In emotional situations, she fails utterly.

After the guard's role in "Station Master," Prem Adib had a good role as a musician in this picture. He looked one though he could not sing like one. He gives his usual common performance.

Begum Para has made her screen debut in this picture. She plays the role of Raj Kumari, the heroine, and she looks neither a Raj Kumari nor a heroine. Admitting that Para has a good figure for screen purposes, she has a face that should provide a headache to the camera. Her speaking voice is broad and hoarse and half the time she sounds masculine. She remains camera-conscious throughout the picture. The question of assessing her performance, therefore, does not arise.

Little Balakram cannot act. In the role of Ghungru, he overacts continuously and ends by making funny faces.

The technical work in the picture is pretty good, especially in the photographic section. Surendra Pai has captured some beautiful angles at places.

The direction of the picture is amateurish and poor.

A couple of tunes did attract attention to describe the music of the picture.

On the whole, the picture is a light entertainment and as such does not claim any quality or any intellectual contents.


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*OUR REVIEW*

# "Lalkar" Presents Cheap Entertainment

## *Ramola Apes Her Old Performance*

This is another from the crop of propaganda stories grown in the backyard of our studios for official purposes. As the subjects of such stories are always approved with the minutest scrutiny by the authorities, the studios are not so much to be blamed if these stories lack imagination, intelligence or entertainment. It seems that in their hurry to get rid of their obligations, producers are doling out any stuff under the pretence of propaganda. And Lalkar is just any stuff.

This is a story with the literacy campaign as its theme, and the clumsy way in which it is executed will not help to make a single convert to literacy in the country. Gyanprakash, a young man is travelling to Suryapur to introduce in his village a campaign of literacy. In the train he meets the Thakore Saheb of Suryapur, who promises to help him in all his praiseworthy activities. However, when Gyan comes to Suryapur he meets Mira, who is presented as the concentrated symbol of absolute illiteracy. Mira is a wild tomboy of the village and as such is shown as having been given the freedom of the town to do anything she likes. She teases Gyan for a time and then falls in love with him. Gyan is now trying to teach Mira and other inhabitants how to read and write and at this stage the usual Zamindari complex is introduced through the manager of Thakore Saheb who is named Yamaraj. This Yamaraj is essentially a bad man who believes in tyrannising over the population of the Thakore Saheb who, as usual, is shown to be a good hearted fool interested in hunting wild animals. Yamaraj is moreover interested in Mira and hopes to win this girl's favour in one way or other.

With these usual characters all introduced in the picture, the usual drama which we have seen so many times before is created. Gyan, the hero, tries to do some good in which Mira, the heroine, helps while Yamaraj, the villain, obstructs without the knowledge of the Thakore Saheb. A small emotional twist is introduced by permitting Maya Bannerji to give Ramola a few stabs of jealousy. One after another the usual sequences take place till Yamaraj makes it very hot for the hero and the heroine finds some way to bring the whole thing to the notice of the Thakore Saheb from whom she demands justice. The villain is exposed and banished and the heroine handed over to the hero to make her his own. And there ends the story which has pretensions of being called a powerful propaganda picture for spreading literacy amongst the masses. We hope it converts at least one person in 400 millions.

**LALKAR**

| | |
|---|---|
| Producers: | Jayant Desai Productions. |
| Language: | Hindustani |
| Story: | Evelyn Wood |
| Songs: | Pandit Madhur |
| Music: | C. Ramachandra |
| Dialogues: | Casshyap & Shahid Latiff. |
| Camera: | Dronacharya. |
| Sound: | P. C. Subedar |
| Cast: | Ishwarlal, Mubarak, Ramola, Maya Bannerji, etc. |
| Released At: | New West End, Bombay. |
| Date of Release: | 9th Dec., 1944. |

**Directed By**

**JAYANT DESAI**

The idea of the story is as primitive and amateurish as perhaps the knowledge of Mr. Evelyn Wood about this country. If Evelyn Wood had seen Indian pictures he would have discovered that this very same story has been produced on the Indian screen over 500 times before during the last 30 years.

Surendra and Sadhona give music and dance in "Vish Kanya", a Ranjit picture.

**POOR PRODUCTION VALUES**

From the players, Mubarak gives a pretty good performance as the Thakore Saheb of Suryapur, who is shown as a good hearted fool who goes hunting in the deserts without knowing what is going on near him. Ishwarlal in the role of Gyan gives his umpteenth performance as usual. Ramola, with her aged face, as the heroine does the very same antics which she did in "Manchali". Maya Bannerji looks just awful.

The production values of the picture are mediocre in sound and photography. The music is not so bad and a couple of tunes do attract attention. The songs of Pandit Madhur belie his name and his words prove jarring to the ears. Some of the dialogues of the picture are undoubtedly witty, but they could have been even more forceful than at present.

The direction of Jayant is in par with his usual work in such plots.

In conclusion "Lalkar" is not at all a bad time-killer if you are not looking out for anything intellectual in it.

NARGIS—

This new starlet is slowly coming into the news. Once again she will be seen in "Bisvi Sadi", a Bhavnani Production.

**NEW HUNS PICTURES LTD. (Bombay)**

During the month "Draupadi" was released at the Paradise Cinema in Calcutta and at the Prabhat Talkies in Poona. At both the places the picture has proved popular and has had a splendid reception. At Ahmedabad the picture is still continuing at the Lighthouse in its umpteenth week.

It is reported that the production programme of the company has been overhauled and it seems that Producer Baburao Patel is likely to take up a social story before the next costume picture is put on the sets.

**SHALIMAR PICTURES (Bombay)**

Their picture "Mun-ki-Jeet" had its all-India premiere in Lahore and is getting all packed houses. Reports indicate that it has been appreciated tremendously. It is said to be a classical picture.

Production of "Shri Krishna Bhagwan" is going in full swing and Producer-director W. Z. Ahmed expects to complete it by April. "Ghulami" has been completed and another big picture "Prithviraj Sanjogita" has gone on the sets. The last two, "Ghulami" and "Prithviraj Sanjogita" have been bought for all-India from Bharat Pictures Ltd. by Great India Films, 160, Tardeo Road, Bombay, who are said to have paid a fancy price for the two pictures after the extraordinary success of "Mun-ki-Jeet".

**FAMOUS FILMS (Bombay)**

With an unknown producer in K. Abdulla and a more unknown director in K. Asif, "Phool" is reported to have become a surprisingly good picture for which different distributors are bidding high prices. Those who have seen the private trials of the picture marvel at the quality of the same and wonder how they could induce the producer to sell the provincial rights of the picture.

Though the picture has cost a pretty bit in production and though the young producer had to go through heart-breaking difficulties at times, it is a welcome news that the picture itself has become excellent. All is well that ends well.

**SHOREY PICTURES (Lahore)**

Producer Roop Shorey has to hop between Bombay and Lahore to complete his ambitious production "Shalimar". Shooting parts of it at his own studios in Lahore and the remaining at the Rajkamal Kalamandir Studios in Bombay, Producer Shorey is reported to have made a lot of headway with his new picture.

"Shalimar" is a story of Emperor Jehangir and Empress Nur Jehan and it deals more with the human side than with their regal splendour. The music is given by Amarnath till recently with the H.M.V.

**BOMBAY TALKIES LTD. (Bombay)**

"Jwar Bhata" is having a merry run at the Majestic in Bombay. It has also been released in Calcutta and did pretty well in the early weeks.

At the studios, they are now busy with a social picture called "Bhook" which, by the name of it, seems to be a socialist theme about hunger.

We only hope the producers won't become more hungry after they have released this picture.

**EASTERN PICTURES (Bombay)**

Further progress is reported to have been made in the shootings of "Zeenat" by Director Shaukat Hussain. Music-director Mir Saheb is said to have given lilting tunes to Nurjehan who plays the lead with Yakub, Manjula, Dixit and others. The picture is expected to be completely ready sometime in the month of March.

**STANDARD PICTURES (Bombay)**

Producer Havewalla, evidently a new name in film production, is making a bold bid for recognition by producing a costume picture called "Bairam Khan". The story of this picture has been written by Hakim Ahmed Shujaa of Lahore, who knows his job pretty well as he has been writing stories for a long time. The picture will be directed by Mr. Gajanan Jagirdar and will feature himself with

**Sushila Rani and Baburao Patel got a crowded reception at the Paradise Cinema in Calcutta when they attended the premiere of "Draupadi".**

Mehtab, David, Gulam Mohamed and others.

To secure spectacular settings for the story arrangements seem to have been made with the Prabhat and Minerva Studios for shootings.

**ROHINI PICTURES (Bombay)**

Inspite of the reported illness of Producer Phani Majumdar, "Justice" a social story, has been progressing steadily in the sets.

The picture features Suvarnalata, David, Sunalini and others.

It is really worth finding out the number of pictures which Producer Phani Majumdar is handling these days.

**SANTRAM PICTURES (Lahore)**

Having purchased "Bhaunra", that Ranjit picture outright, this firm of distributors is now making extensive arrangements for the quick release of the same. This picture which is directed by Kedar Sharma features Saigal, Monica Desai, Kamla Chatterjee and others.

**PRADEEP PICTURES (Bombay)**

Believe it or not, Producer Mrs. Kamlabai Manglorekar has completed "Panna Dai" and, before long, it will be put up for censoring.

Mrs. Manglorekar is receiving good offers for the provincial rights of this picture. Not satisfied with the labour in "Panna Dai", Mrs. Manglorekar is planning to produce two big subjects called "Rukmini Swayamwar" and "Ahilyabai Holkar".

**ATRE PICTURES (Bombay)**

"Parinde", a musical story with plenty of humour written by P. K. Atre is reported to be nearing completion. The world rights of this picture are controlled by the United Film Exchange who expect the production to be a successful box-office hit with its cast which includes Surendra, Vanmala, Sitara and Baburao Pendharkar.

**RANJIT MOVIETONE (Bombay)**

"Vish Kanya" has been released at the Royal Opera House and is reported to be drawing well. A review of this picture will appear in the next issue of "filmindia". A number of pictures are being handled by them in the studios and some of them which stand out are called "Caravan", "Chand Chakori", "Dhana Bhagat" and "Mumtaz". A new picture which has gone to the sets is temporarily called "Shabnam".

**MEHER TALKIE DISTRIBUTORS (Bombay)**

Under the slick management of Mr. Ghulam Ali this firm of distributors is making good progress in securing new pictures for their circuit. Two of the latest purchases are called "Champa" featuring Manorama, Asha, Kaushalya and others and "Badnami" featuring Manorama and others. Both the pictures are produced by Shorey Pictures of Lahore.

**NEW MAHARASHTRA PICTURES (Bombay)**

"Devdasi" has been lying ready for sometime now awaiting release. Featuring Monica Desai, who is reported to have given some excellent dances in this picture, "Devdasi" is expected to be a good box-office attraction. As the music is in the hands of Mr. K. C. Dey, it is likely that the picture will also become a good musical.

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**BASANT PICTURES (Bombay)**

Producer-director Homi Wadia reports to us that his latest social story "Bachpan" is fast nearing completion. This story gives full scope to that wonderful little lady, Baby Madhuri, who is reported to have given a clever and emotional performance in the picture. Supporting Baby Madhuri we find artistes like Mazharkhan, Dixit, Nandrekar and Gulab.

**RAMNIK PRODUCTIONS (Andheri)**

Producer Kishore Sahu seems to have arrived at some arrangement with these producers for the production of "Veer Kunal" which is a Hindi costume picture of the Mauryan period in Indian history.

Kishore has secured the services of Shobhana Samarth, Durga Khote and Mubarak and threatens to play the hero himself as usual.

**AMAR PICTURES (Bombay)**

"Gaali", produced under the banner of N. R. Desai Productions, doesn't seem to have satisfied the producers with the reception it got at the Lamington Talkies in Bombay.

The new picture which has gone into production is called "Ratnavali", a medieval classic written by King Harsha. The picture will be directed by Surendra Desai and will feature Ratnamala, Surendra, K. N. Singh and others.

**LAKSHMI PRODUCTIONS (Andheri)**

Director Nandlal is still at "Amrapali" and when he finishes the same, it is likely to be a news of first importance.

In the meanwhile, Producer Chimanlal Trivedi is handling "Maharani Minal", another costume picture of Gujrat.

**ASIATIC PICTURES (Bombay)**

Under the direction of Gunjal a new picture has been started by these people called "Chand Tara", featuring Charlie.

Still another called "Bare Lok" is likely to be started immediately, featuring Shanta Apte and Surendra.

**MANSATA FILM DISTRIBUTORS (Calcutta)**

This leading firm of distributors from Calcutta is now extending its activities to the rest of India by securing pictures for all the circuits. Their recent acquisitions are "Two Sisters" produced by M. P. Productions and starring Kanan Bala and "Taqrar", a picture of Art Film Productions, starring Jamuna, Nawab and Molina. Both these pictures will be shortly released all over the country through this firm.

**JAMNADAS & CO. (Bombay)**

This firm of distributors has secured the world rights of "Nala Damayanti", a picture under production by Janak Pictures. This picture is being directed by Kumar Sen Samarth and it features Shobhana Samarth, Prithviraj and David and is reported to be ready for release.

**BHAVNANI PRODUCTIONS (Bombay)**

News comes to us that Producer Mohan Bhavnani is now giving final touches to his new picture "Bisvi Sadi", featuring Motilal, Nargis, Mazharkhan and Gope.

The picture is expected to be ready for release sometime in the month of March.

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Baburao Patel and Sushila Rani were received on the Calcutta station by Mr. Bagde (left), the Secretary of the Bengal Journalists' Association.

**ADVANCE FILM EXCHANGE (Bombay)**

Under the guidance of this firm of distributors, Director Ramanlal Desai is reported to have completed a social picture called "Adhar" under the Gita banner. The picture features Umakant, Yakub and Kokila, and they expect a lot from the box-offices.

**JAYANT FILMS (Bombay)**

Director Babubhai Jani is reported to have kept his costume picture 'Urvashi' quickly ready for release. This picture which features Sadhona Bose, Shobhana Samarth, Prem Adib and others has now become an item of speculation amongst the distributors who are prepared to pay for it all sorts of prices ranging into lakhs. The music of the picture is given by Shyamsunder.

**MAZHAR ART PRODUCTIONS (Bombay)**

Producer-director Mazharkhan is steadily making a headway with his new social story "Pehli Nazar", featuring Veena and Parveen. Mazharkhan expects this picture to have an exceptionally good appeal for the masses because of the subject having inherent romance and melodrama.

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Popularly known as the R.C.A., which trade mark stands for quality in all photophone goods all over the world, this firm celebrated its Silver Jubilee in India the other day at the Taj Mahal Hotel.

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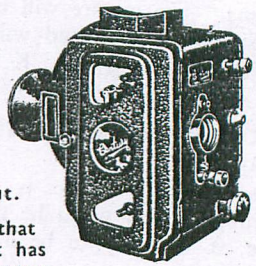

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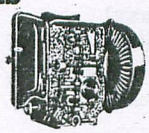

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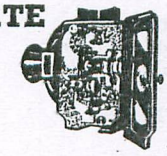

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